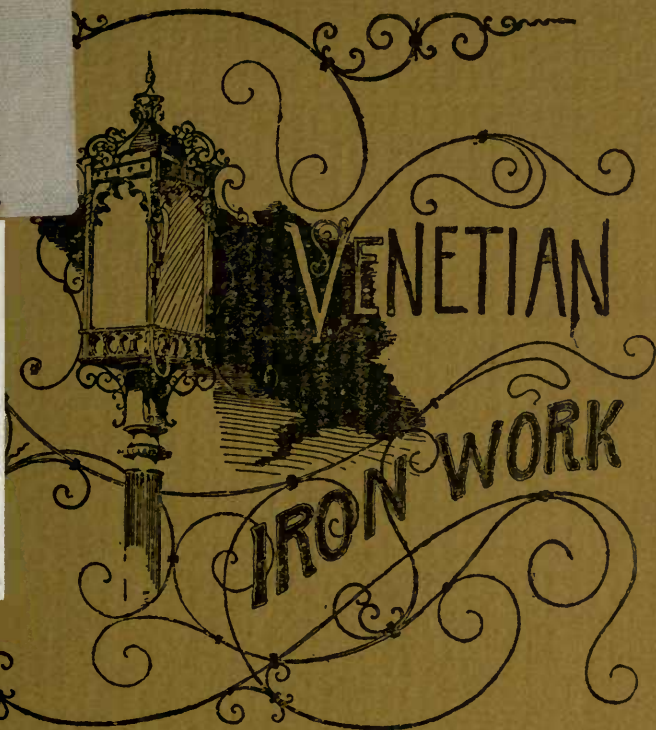


STACK
ANNEX

5

062

028



PRICE · TEN · CENTS ·

A. J. WEED · & · CO.
106 - 108 LIBERTY.
NEW YORK CITY.

(R)

VENETIAN IRON WORK.

TO

H. B.

*"Saggio fanciullo è chi conosce
il suo vero padre."*

Italian Proverb.

VENETIAN IRON WORK

A MANUAL OF INSTRUCTION

ILLUSTRATED

NEW YORK
A. J. WEED & Co.
1893

COPYRIGHT BY
A. J. WEED & CO.
1893

ALL RIGHTS RESERVED

PRESS OF
H. R. ELLIOT & CO.
NEW YORK.

Venetian Iron Work.



FIG. 1.

"An appearance of delicacy, and even of fragility, is almost essential to beauty."

BURKE.

A word or two as to its early origin and development.

• Up to the close of the last century, in Italy, as in no other country, had the art of working in iron attained such a high degree of beauty and perfection; and especially in the rival cities of Florence and Venice; where the liberal and powerful influence of the reigning ducal families fostered with its patronage the

trades and arts. We see to-day, in Venice more particularly, evidences of such marvelous skill and cunning of the iron-smith, that the origin of the name, Venetian Iron Work, is apparent. For a long, long time the art was a mystery, impenetrable as to methods; for each guild of iron workers guarded its secrets with exceeding jealousy, transmitting only from father to son, through generations, the recondite treasures of accumulated skill and experience.

With the growth of the present century, however, has come diffusion of knowledge in all the arts, trades and sciences. To-day, with our liberal ideas of education and enlightenment such concealment of the Cause of the Beautiful, as practiced by the artificers of olden times, is no longer possible. In the present time we have not only the patron of art;—we have liberal endowers of colleges and universities; we have noble and philanthropic men who are

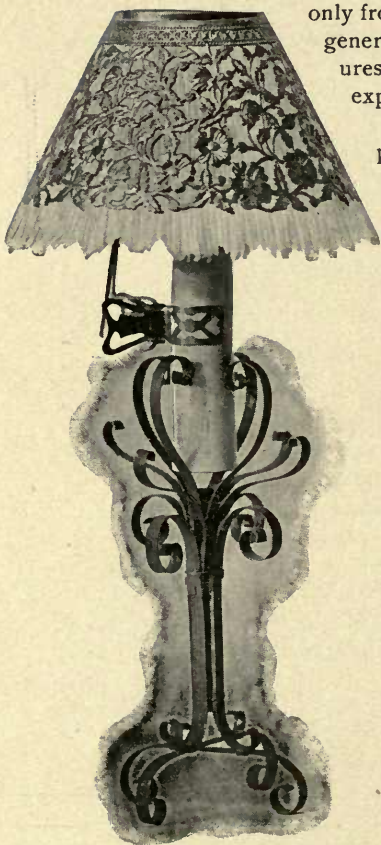


FIG. 2.

founding every year trade schools and institutes; and we have a keen commercial spirit, which recognizes that the spreading abroad, far and wide, of the merits and beauty of a Good Thing, is more to be desired, from all points of view, than the hiding of a light under a bushel.

The Venetian iron-smith, while perpetuating his trade in secret, has failed to give to the world much that is beautiful in his art, and just because of this selfsame secrecy; for to-day we profit by the ideas and inventions of many minds, all centred on the same point. The beneficent workings of our modern patent laws do not permit of concealments for a longer time than a specified period—long enough to enable the inventor

to reap the reward of his thoughtful intelligence, and of very short duration as compared with the centuries through which the old-time guilds of master workmen kept their secrets from the world.



FIG. 4.

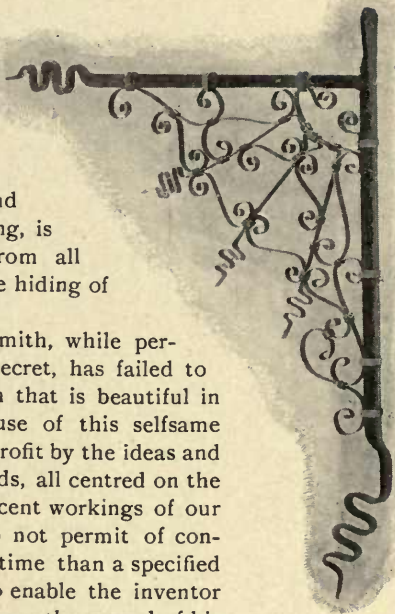
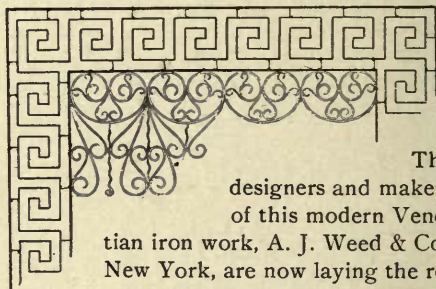


FIG. 3.

FIG. 5.



*The state
of the art
as prac-
ticed in
modern
times.*

The designers and makers of this modern Venetian iron work, A. J. Weed & Co., New York, are now laying the results of their labor and skill before all lovers of art. Few can appreciate until they know the facts and make a trial, with what ease and with what pleasure this

iron work may be produced at home, with the proper materials and the few necessary tools. It throws open an unlimited field for artistic exploration and expression, and particularly in the way of home decorations. It may be made to gratify not only the artistic sense, but for remuneration as well. Venetian iron work is fascinating in the extreme; and, in time, is destined to become a more favorite occupation than repoussé work, better known than was Macramé lace making, more widespread than scroll sawing or fret work and more popular than either or all combined ever were; and for the simple reasons that it is an easier art to master, and because the possibilities and



FIG. 6.

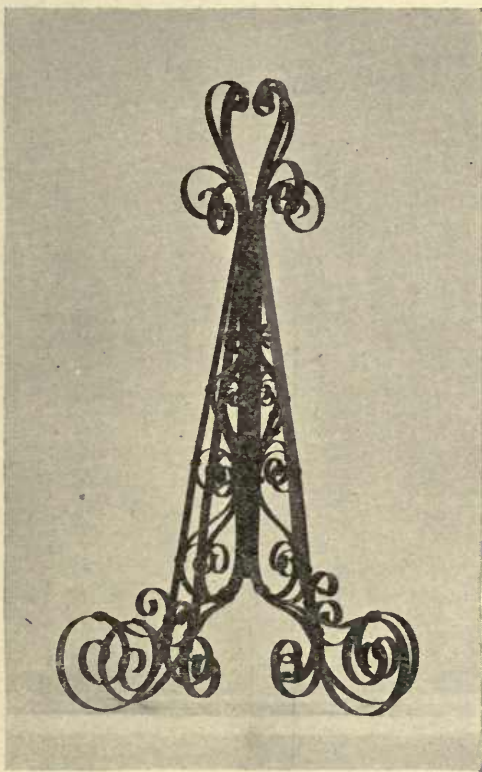


FIG. 7.

adaptations are far greater than any of the fads of the last decade. The object of this



FIG. 8.

little book is to show how the first steps may be taken, and some of the many things that may be accomplished with a very small outlay of money and a little time and persevering attention. While the necessary tools shall be mentioned later on, in connection with materials, designs and practical hints, suffice it to say that Yankee ingenuity has planned certain mechanical devices whereby the Venetians are outdone, and their art perfected and perpetuated.

*List and
prices of
Tools on
page 22.*

The present enlarged and revised manual is a natural growth, by reason of the success of a former small and incomplete pamphlet; and its superiority over the old "circular" shows the increasing success of the art and

its number of patrons.

It is as logical an evolution from the pamphlet as was the first circular from the "word to mouth" hints and instructions by which a few friends spread their discovery of this modern-



FIG. 9.

ized beautiful art and its methods to other friends, and they in turn to others.

"Experience is the best teacher."

Old Proverb.

Our position in thus placing before our friends our accumulated experience is unique; for we confidently believe that the Old Proverb is a truthful saying. It is our aim to provide the proper materials and the proper tools with which to work, and the needful instructions—which latter, let us say right here, are the least necessary, strange as it may seem. Only let a novice hold in his or her hands (for it appeals equally to art loving men and women, to profit seeking boys and girls, to old or young in search of light and pleasant occupation) let even an utter novice we say, hold a piece of the finished work in the hand, and its extreme simplicity and exquisite beauty are at once apparent. The "know how" is really the least of all; and a few hours of practice, with the proper tools and materials, will produce most marvelous results. The old Venetian artificer, with his forge and fire, his welding tools

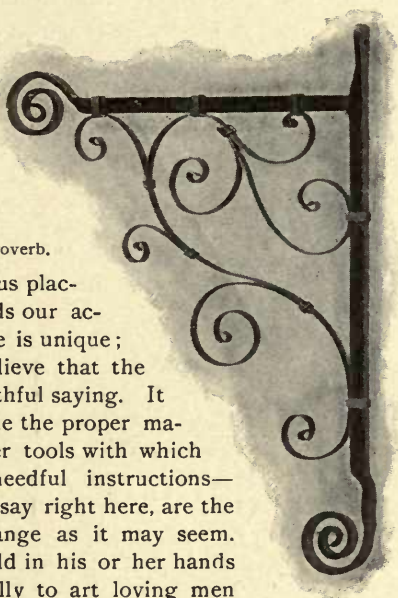


FIG. 10.

and compounds and all his secrets, turns uneasily in his grave. Vulcan himself, the god of fire, who presided over the working of metals in his subterranean cavern at the heart of Mount Ætna, nods approvingly * * * and this * * * the result of nineteenth century knowledge, and of having at hand iron, especially prepared, and cunningly devised tools, made for the very purpose.



*Just a
word as
to de-
signs.*

We have in our portfolios so many designs that it will be impossible to show them all. We are continually adding them to our store, simple, chaste and elegant. We present in these pages a few of them—a very few—selected, not particularly for their beauty, but for the purpose of best showing the peculiarity and simplicity of the Venetian iron work, (the constant recurrence of simple isolated curves and lines) and also some of the adaptations of the finished work as the means of beautifying our

FIG. 11.



FIG. 12.

homes. Some simple designs, suited for the beginner, are furnished with each box of tools and iron; and extra drawings, made full size, may be had on application at moderate charges. The advantage of full size working drawings will be appreciated by the worker in our Venetian iron, each curve may be made and fitted exactly on the plan; insuring thereby a precision and symmetry possible otherwise only after some experience. Further and more complete information concerning our designs will be found in each box containing outfit of tools.

For those who as beginners do not trust themselves and their ability to turn out symmetrical work—for those who lack the gift of patience—for those who wish to dispense with the monotony or drudgery of making, bending, twisting, turning, twisting, bending, bending the great number of parts needed to fill in a design of any size—for those who may be ambitious to make their own designs—for all these, and for all others

too, for that matter, we make up the separate designs in various sizes as shown on page 20.

To designers especially we recommend our finished parts; accurate, symmetrical, machine made, each of its kind like all the others

*For list
and prices
of ready
made parts
see page
20.*

of the same size and style. Who has not been charmed by a simple kaleidoscope? Select a handful of one or of several primary designs, and arrange them even

thoughtlessly on the work bench; and a pattern immediately suggests itself. Now shift them around a bit—add a design here and there—take away a piece or two, and behold! a new design of added beauty and elegance. Our main object, however, in furnishing the made-up parts is to place the art of Venetian

iron work before the world in its very simplest form—so that it may be practiced by all sorts and conditions of men and women, and even children.

It is of utmost importance that the separate parts of a design be fastened together most firmly and



FIG. 13.



FIG. 14.

securely ; this not only preventing the pieces from sliding on each other, and thus destroying the general symmetry, but adding to the

neat appearance of the finished work by having all the fastenings clinched evenly and nicely, and not standing at unequal heights above the work. Such precision is much to be desired ; and can only be accomplished by the use of our system of binding, and our patent binding tool. By employing this system (on which we have patents pending) the results which are attained will be readily appreciated by the beginner. In fact the only other method available would be the use of the pinchers or pliers, which of necessity would make very uneven and loose binding,

Description of the special binding tool, which lightens the labor, and adds so much to the strength and beauty of finished work.

an effect both trying to the patience of the worker and ruinous to the beauty, strength and durability of the finished work. Our patent binding tool is constructed of the best materials. The standard is of machinery steel, case-hardened, and the working parts are of the best quality of tool steel. In our set A (of tools and materials) the lower end of the standard is designed to be



FIG. 15.



FIG. 16.

clamped in the vise. In set B and C, the tool stands on a firm square base, which may be screwed down to the work bench, and is also provided with a small detachable table—an indispensable accessory for the advanced worker, and intended especially for flat work, of which the great majority of designs consist. For irregular patterns, of which our Bowl Holder design may be selected as a type, the table may be instantly removed.

Spread out the design sheet on the work bench and lay each detached piece of iron work in its proper position over the design, using the steel clasp pins to fasten together several pieces temporarily. Care should be used to place the pins at the exact points of the intersection of the curves, for if placed too far on either side of that point, the pieces will tend to rock on each other, thereby



forcing them out of position. Now lay the work on the table of the tool, remove one of the pins, and slip a binder into place, letting its back rest against the steel guide pin, while the lower end is supported by the

*Directions
for using
the binding
tool.*

anvil. Place the upper punch over the guide pin, with its projection resting on the upper end of the binder, and with a few light taps of the hammer close the ends firmly. Now remove the next pin and bind again, and so on until all the joints are secured. With the steel clasp pins fasten together another and another set of pieces and bind securely as described; and finally bind these sets together, and the design is complete. This tool is intended to fasten two strips only. It will sometimes be found desirable to fasten three or more, in which case make with the flat pliers from the narrow strips furnished with each set, a special binder with ends just a fraction

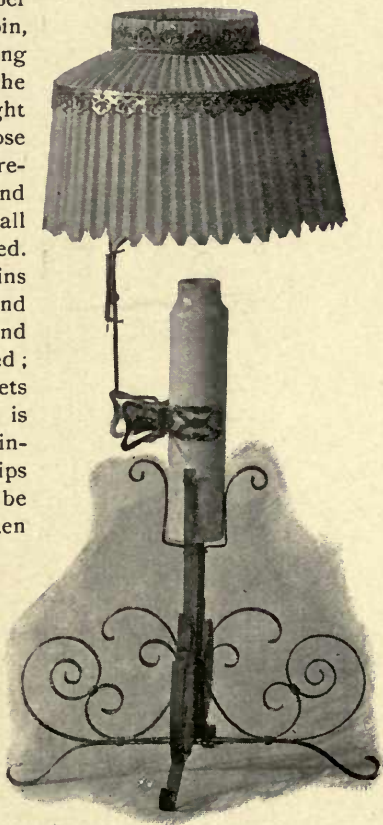


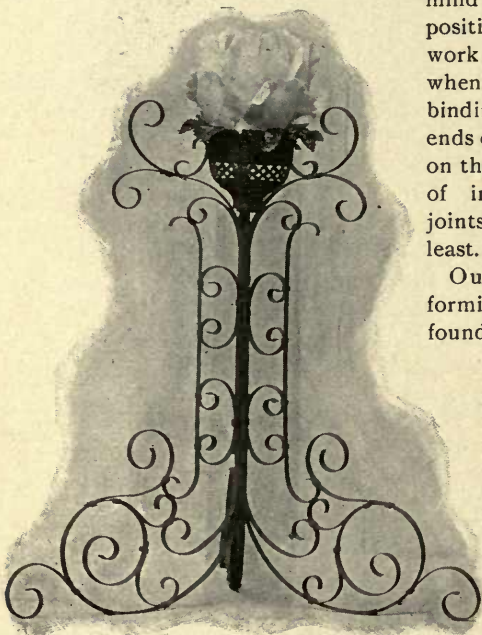
FIG. 17.

longer— $\frac{1}{40}$ part of an inch for each extra strip. The tool may then be used just to *start* the bend, which must be completed with the pliers. We can supply a special tool to bind three, four or more thicknesses at the same price as the regular tool. On very close work it will sometimes be necessary to bend the curve of a piece out of place while the binder is fastened on ; after which it may be bent back again to its proper position. Always use the round nose plier for this work. Keep in

FIG. 18.

mind at all times the position from which the work is to be viewed when complete, and in binding together let the ends of the binders close on the back of the strips of iron, where their joints will show the least.

Our bending and forming tool will be found very useful in making all sizes of curves, being arranged in semi-circular shape, with half circles of different radii. The back of this tool is hollowed



out to admit the curled end of the strip. To make these, the ends of the strip are first curved with the round nose pliers, after which the piece is finished by bending around the proper size form, until the desired shape is obtained. Much of the work on the forming tool, while exceedingly easy, is tedious because of its simplicity—and may be entirely dispensed with by using our ready-made primary designs.



FIG. 19.

A word or so about the right kind of frames.

The reader will note that most of the designs illustrated in this little book consist of groups of primary figures artistically ar-

anged, either around a rigid backbone, or within a stiff framework, of wrought iron. While not in all cases an absolute necessity, these frames give a firmness and stability which will keep the Venetian iron work

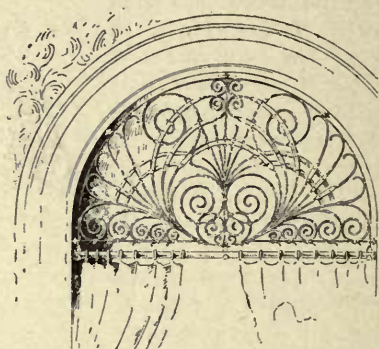


FIG. 20.

in proper shape for years; positively insuring in-

destructibility (with ordinary usage and care). In decorating odd corners here and there around the woodwork of doors, windows, writing desks, book-cases or screens, in

FIG. 21.



fact wherever there is a *corner*, in which a design may be firmly set, the wrought iron frame may be dispensed with. The firmness imparted to the entire design by the "Weed" binders makes the following possible: simply punch a hole in each curve where it touches the woodwork, and at that point fasten with a small nail or rivet. Our antique black paint is of greatest importance in giving to the work a finished appearance; in fact, it improves the looks of any piece a hundred per cent. when two or three coats are laid on. Full directions for using accompany each can.

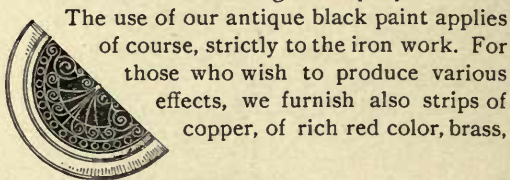


FIG. 22.

The use of our antique black paint applies of course, strictly to the iron work. For those who wish to produce various effects, we furnish also strips of copper, of rich red color, brass,

of golden yellow hue, and the new metal Aluminum, with its beautiful silvery sheen. The advanced worker will find unlimited opportunities either for making designs entirely composed of iron, copper, brass or aluminum, or of combining two, three or even all in the same piece. In a grille, for instance, if the central design be of red hued copper, how charming is the contrast between it and a border of the dead black iron work, or the contrast between a centre design of aluminum and a border of either brass or copper.

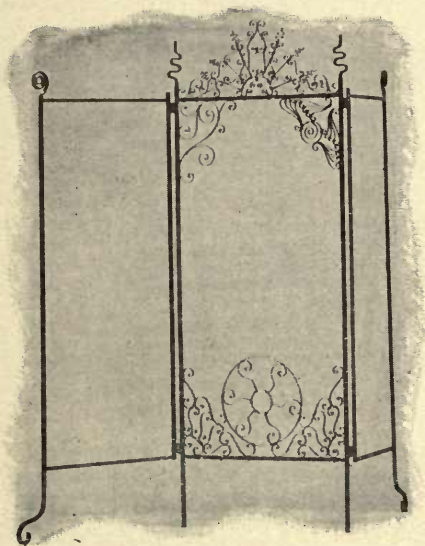


FIG. 23.



FIG. 24.

PRICES OF WROUGHT IRON FRAMES.

		Postage and packing.
BRACKETS, for a design $5\frac{1}{2} \times 6$		
3 styles.—Figs. 3, 10, 13.....	each .50	.10
For a design 8×8	" .65	.10
These are drilled for screw holes to fasten against wall or woodwork.		

BACKBONES, for candle sticks, or any		
4 winged upright piece $2\frac{1}{2}$, 3, 4 or		
5" long.....	each .15	.05
8" and 12" long.....	" .20	.05

These are made with a projecting rivet on each end, for the purpose of inserting through a hole punched in the strips of iron; when a few taps of the hammer will clinch them firmly.

HOOKS, double ended, useful for a connecting link between the hook on a bracket and any swinging design (a hanging lamp or lantern, bird cage, vase holder or flower pot holder). Several may be linked together to make a chain of the desired length. Designed for any 2 or 4 winged pattern. Distance between hooks $1\frac{1}{4}$, 2, 3 and 5".....	each .15	.03
--	----------	-----

PRICES OF WROUGHT IRON FRAMES.

RECTANGULAR GRILLE FRAMES, plain,
for doorways or windows, ordinary
sizes, (Fig. 4, 8, 12, 14). each .75 express

For extra wide windows, doorways, and for rounded
doorways, we make to order.

FIRE SCREEN FRAMES, plain, with legs. each 1.25 express

FOLDING SCREEN FRAMES, (Fig. 23)....

3 panels ..	3.75	"
2 "	3.00	"

LAMP STANDARDS, to hold lamp bowl, 6 $\frac{3}{4}$ " diameter; 2 styles, 18" and 20" high.....	4.00	"
--	------	---

HANGING HALL LANTERN FRAME. 21" long. 4 sided, 5 x 8, ruby glass, for any lamp with 4" bowl.....	4.00	"
--	------	---

SMALL HANGING LANTERN FRAME, ruby glass.....	2.00	"
---	------	---

Brass brackets, frames, backbones, hooks, grille frames,
etc., cost twice the price of the wrought iron. Copper
frames, 10% more than brass. Frames for designs in
aluminum (of silverplated brass) 20% more than the
plain brass. We are prepared to make to order for our
friends any special size or design of frame, in iron,
brass or copper. Favor us with a rough sketch, with
measurements, and we will cheerfully submit estimates.

STRIPS of Venetian iron $\frac{1}{4}$ " per package 50 ft.	.20	express
--	-----	---------

" " " " $\frac{1}{8}$ " " " 25 ft.	.05	.05
------------------------------------	-----	-----

" " brass $\frac{1}{4}$ " " " 10 ft.	.10	.05
--------------------------------------	-----	-----

" " copper $\frac{1}{4}$ " " " 10 ft.	.10	.05
---------------------------------------	-----	-----

" " aluminum $\frac{1}{4}$ " " " 5 ft.	.10	.03
--	-----	-----

Assorted package of brass, copper and aluminum as above.....	.25	.10
---	-----	-----

BINDERS, iron, for either $\frac{1}{4}$ " or $\frac{1}{8}$ " strips per 100.05	.03
--	-----	-----

" Brass or copper for $\frac{1}{4}$ " strips per 100	.10	.03
--	-----	-----

" Aluminum, for $\frac{1}{4}$ " strips per 10015	.03
--	-----	-----

2

○

S

S

66

卐卐卐卐卐

SUNDRY SUPPLIES.

SPRING CLASP PINS ....each, .05, per doz.	.50	.04
GRILLE FASTENERS, useful for strapping frames or brackets to woodwork, when drilled holes are not desirable. Per doz.	.10	.05
RIVETS, size of punch, useful for fastening frameless designs to woodwork, and for riveting half twists, etc., etc. Per pkge,	.10.	.05
CANDLE SHADES. See figures 2, 11, 17, each .25, .35 and .50,		.05
We have a great variety of shades, of the .50 grade, of every conceivable shape and color. Shades sent on approval on receipt of price and postage.		
EXTENSION SHADE HOLDERS, each .20, per pair	.35	.05
BOWLS, as shown in design, Fig. 9.	.60	.20
FAIRY LAMP, per design, Fig. 18.	1.00	.20
CANDLES FOR FAIRY LAMPS, per dozen,	.75	.10
CANDLESTICK BOBECHES, each .05, per doz.	.50	.05
EXTINGUISHERS, made up as in design Fig. 11.	.15	
2 for	.25	.05

For the convenience of our customers we put up the necessary tools and materials for making our Venetian iron work, in sets, varying in completeness according to the needs



FIG. 25.

of the buyer. Set A is the beginner's outfit ; and contains all that is really necessary. In Set B the tools are of a better grade, and there are added several other appliances which will be found very handy, besides a greater amount of materials to work with. In our Set C will be found tools of the very best quality of steel, and everything as complete as our experience has made it possible.

PRICE LIST OF TOOLS AND MATERIALS.

				Postage and
	Set A.	Set B.	Set C.	packing.
The Weed Patent Binding				
Tool for vise.....	1.00	....	....	.15
With separate base... ..	....	1.25	1.25	.20
Polished hard wood table... ..	....	....	.25	.10
The Weed Forming Tool ....	.25	.25	.25	.10
Vise... ..	.40	.50	.60	express
Iron Shears.....	.50	.50	.70	.10
Cutting plier.....	....	.60	1.00	.06
Square nose plier.....	.20	.30	.40	.05
Round " " .....	.30	.40	.50	.05
Tape measure.....	.10	.10	.10	.02
Scissors.....	....	....	.20	.02
Antique Paint (special)....	.50	.50	.50	express
Paint Brushes (per set, 3).....	.20	.20	.20	.02
Hooks ... ..	.15	2, .30	4, .60	each .01
Backbones (for candlesticks)..	.15	2, .30	4, .60	" .02
Bracket Frame .....	....	.50	.50	" .10
" " large.....	....	....	.65	" .10
Package of iron strips, $\frac{1}{4}$.....	.20	.20	.20	express
" " " " $\frac{1}{8}$.....	....	.05	.05	.10
" " brass " $\frac{1}{4}$.....	....	.10	....	.05
" ass'd br. cop & al, $\frac{1}{4}$ ..	....	....	.25	.10
" of iron Binders, for $\frac{1}{4}$..	.05	.05	.05	.03
" " " " $\frac{1}{8}$ ..	....	.05	.05	.02
Sample of Brass Binders, for $\frac{1}{4}$..	.05	....	....	.01
" ass'd br. cop & al, " $\frac{1}{4}$ ..	....	....	.15	.03
Wire, per spool iron.....	.05	.05	.05	.04
" " " brass... ..	....	.15	.15	.04
" " " copper .....	....	....	.15	.04
Spring clasp pins.....	2, .10	6, .30	12, .50	pr dz .10
Candlestick Bobechés.....	....	2, .10	4, .20	" .05
Extinguishers .....	....	2, .25	4, .50	each .03
Candle shades .....	....	2, .50	4, 1.00	" .05
Extension shade holders.....	....	2, .35	4, .70	pr pr .05
Notching File. ....	....	....	.20	.05
Light machinists' hammer....	....	....	.50	.15
Steel punch.....	....	....	.25	.04
Lead punch block.....	....	....	.10	.10
Package of rivets .....	....	....	.10	.02
" " grille fasteners....	....	....	.10	.02
Price per set with tools and materials as indicated above.....	A 3.50	B 6.00	C 10.00	exp.

In all cases where articles are marked "express," the expense of forwarding is to be paid by the customer. In ordering goods to be sent by mail, remittances should include the cost of postage. Stamps taken in small amounts.

Make remittances by postal note, post-office or express money order. Register letters containing remittances for extra security. Goods may also be ordered to be sent C. O. D. Always specify the express route.

A. J. WEED & CO.,
106-108 Liberty Street,
New York.



UC SOUTHERN REGIONAL LIBRARY FACILITY



A 000 085 781 3

